

# THE Asylum

*Quarterly Journal of the Numismatic Bibliomania Society*

## 2017 Awards Ballot

Please select one article from each category of this ballot in order to cast your vote for the two Numismatic Bibliomania Society author awards: the Joel J. Orosz Award for best article of the year in *The Asylum* and the Jack Collins Award for the best article by a first-time author in *The Asylum*.

Please return your ballot with your choices marked to:

Maria Fanning  
141 W. Johnstown Road  
Gahanna OH 43230

You may also vote online at the link below. Please submit one ballot (online or mail) per NBS member.

<https://www.surveymonkey.com/r/Q7N7MTR>

**Ballots must be received by June 30 to be counted.**

### Jack Collins Award

*Best article by a first-time author in 2016*

- ☐ *The Harlan J. Berk Ltd. Numismatic Library*, by Shanna Berk Schmidt (v.34 n.2)
- ☐ *Printed or Electronic Books: Each Holds Advantages for Research*, by David Hill (v.34 n.3)
- ☐ *Thoughts on Writing a Print Media Book in a Digital World*, by Neil Musante (v.34 n.3)

### Joel J. Orosz Award

*Best Article of 2016*

- ☐ *The John K. Curtis Auction of June 21st 1859*, by P. Scott Rubin (v.34 n.1)
- ☐ *A Walk On The (Literary) Wild Side with William E. Dubois*, by Joel J. Orosz (v.34 n.1)
- ☐ *Off The Shelf: Newcomb's Book on the Cents of 1801-03*, by David F. Fanning (v.34 n.1)

(continued on back)



Numismatic  
Bibliomania Society  
Board of Trustees  
2017-2019 Term

Please return your ballot with your choices marked to:

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Gahanna OH 43230

Please submit one ballot per NBS member.

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- ☐ David F. Fanning
- ☐ Dan Hamelberg
- ☐ David Hill
- ☐ John Lupia
- ☐ Sydney Martin
- ☐ W. David Perkins
- ☐ Bruce Wonder

*Thank you for voting!*

- ☐ *Behind the Scenes at the Newman Numismatic Portal*, by Len Augsburger (v.34 n.1)
- ☐ *An Early New Jersey Bank History*, by David D. Gladfelter (v.34 n.2)
- ☐ *The John K. Curtis Gamble*, by Thomas D. Harrison (v.34 n.2)
- ☐ *The Harlan J. Berk Ltd. Numismatic Library*, by Shanna Berk Schmidt (v.34 n.2)
- ☐ *Reminiscences of a Numismatic Bookseller 5: Unlikely Coincidences Connected to a Buying Trip That Never Was*, by George F. Kolbe (v.34 n.2)
- ☐ *Off the Shelf: The Earliest Auction Catalogues Photographically Illustrating Ancient Coins*, by David F. Fanning (v.34 n.2)
- ☐ *NBS Symposium and Annual Meeting Report*, by Joel J. Orosz (v.34 n.3)
- ☐ *Printed or Electronic Books: Each Holds Advantages for Research*, by David Hill (v.34 n.3)
- ☐ *Lawrenceville or Louisville?* by Joel J. Orosz (v.34 n.3)
- ☐ *Future Boy Modernizes Numismatics*, by Wayne Homren (v.34 n.3)
- ☐ *Thoughts on Writing a Print Media Book in a Digital World*, by Neil Musante (v.34 n.3)
- ☐ *A Dying Profession?* by Charles Davis (v.34 n.3)
- ☐ *Slicing the Bibliophilic Landscape*, by Len Augsburger (v.34 n.3)
- ☐ *The Economics of Numismatic Literature and Research*, by David F. Fanning (v.34 n.3)
- ☐ *A Positive Future for Numismatic Literature*, by Elizabeth Hahn Benge (v.34 n.3)
- ☐ *Aspects of Numismatic Literature Digitization*, by Dan Hamelberg (v.34 n.3)
- ☐ *History in Your Hands Foundation: A new approach to teaching history*, by Shanna Berk Schmidt (v.34 n.3)
- ☐ *In Defense of a Library*, by Christopher Faulkner (v.34 n.4)
- ☐ *Circular for Haseltine Type Table Catalogue and Sale*, by W. David Perkins (v.34 n.4)
- ☐ *A Word to Coin Collectors (About Numismatic Mania, from 1878)*, by Joel J. Orosz (v.34 n.4)
- ☐ *The Life of Samuel Pozzi*, by Shanna Schmidt (v.34 n.4)
- ☐ *Off the Shelf: Thomas Wyatt and the Birth of Numismatic Fraud in the United States*, by David F. Fanning (v.34 n.4)
- ☐ *Book Review: Truth Seeker: The Life of Eric P. Newman*, by David Gladfelter (v.34 n.4)

*Thank you for voting!*

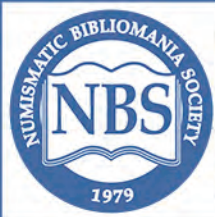













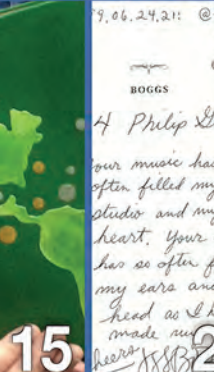



# THE Asylum

VOL. 35 NO. 2



SUMMER 2017

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| <b>NBS Board of Trustees Election 5</b>   |   |  |  |
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|   |   |               |               |





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*“Writing about books is a great and useful game  
and it can be played sitting down.”*

Lawrence W. Wroth  
from *Librarians at Play*  
[February 26, 1939]



# THE Asylum

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**The NBS has a  
new address!**

NBS  
c/o Terry White  
P.O. Box 634  
Canal Winchester OH  
43110

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# Numismatic Bibliomania Society

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**NBS Membership/Subscriptions:** *The Asylum* is mailed to all NBS Members. Membership is \$40.00 inside the United States, \$60.00 outside the U.S., and \$25 for digital-only. New members receive one back issue plus all new issues upon publication. Requests for membership and change of address should be submitted to the Treasurer at the address below.

**Submissions:** *The Asylum* (ISSN 1552-1931) is published in four issues per year. Submissions should be sent to the editor at nbsasylum@gmail.com. Authors, please put your name(s) and contact information on all submitted material. All accepted manuscripts become the property of the Numismatic Bibliomania Society. For more information, please contact the editor.

## **Advertising rates for 2017**

See our full Ad Rates and Guidelines at [coinbooks.org/asylum](http://coinbooks.org/asylum) or contact editor.

|  |       |                 |
|--|-------|-----------------|
| Full page                                  | \$120 | 5.5 x 8 inches  |
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| Half page                                  | \$75  | 5.5 x 4 inches  |
| Quarter page                               | \$40  | 2.75 x 4 inches |

\*A 10% discount may be applied for a full-year commitment. A 10% discount is available for NBS members and community organizations.

## **Deadlines for Submissions and Advertising:**

Spring Issue (No. 1) February 1  
Summer Issue (No. 2) May 1

Autumn Issue (No. 3) August 1  
Winter Issue (No. 4) November 1

## **NBS 2015–2017 Board of Trustees**

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# Benjamin Bell

March 8, 1976 – April 10, 2017

## *Memories of a good friend...*

I recently moved to Arizona to work full time at World Numismatics' headquarters. These past few weeks have been very exciting for us, yet that joy has been clouded by the recent passing of our colleague Benjamin Bell. Ben passed away on Monday, April 10, after a long, hard-fought battle with cancer, his loving family at his side.

Well educated in traditional historic studies, Ben worked as a numismatist at Classical Numismatic Group and was the co-founder, co-owner and President of Civitas Galleries, Ltd. In a world where many numismatists have grudges against one or more of their colleagues, Ben was one of only a very few loved and respected by everyone, and was duly considered one of the rising stars in professional numismatics. By our great many conversations, I can attest to his deep love of coins, extensive knowledge and impeccable work ethics. He was snatched far too soon from the coin world, and will be dearly missed. Our thoughts and prayers are with his parents, Rob and Rebecca, and his sister Rachel.



—Carlos Jara

Ben was a client of ours for quite some time before I really started to get to know him. The first thing that struck me about him was that he had a universal appetite for books that resembled my own. He'd always put together a small pile of books from our shelves when we'd see him at shows, and you'd never be able to guess what he'd select. While other customers were predictably focused on U.S. or Greek or Russian coins, Ben read about everything numismatic. A book in German about Polish coins would be sandwiched in his pile between a new publication on Roman portraiture and a mostly obsolete catalogue of Latin-American coins. A look at the last invoice we sent to him (promptly paid, as usual) shows that he bought books on late Roman coins, Australian ingots, Mexican coins, Renaissance medals and Bulgarian coins—all in one sale. A book written in Slovak about Celtic coins was also included. Ben was quiet and unassuming, but he was a gentleman and he knew his stuff. I'll miss him.

—David Fanning



## Message from the President

Dear Friends,

This is the last message I will be sending to all of you, as my tenure as your President is ending as soon as the election votes are counted. The incoming Officers and Board of Trustees slate is packed with strong leaders and bibliophiles. With the addition of new faces on the Board, our organization will remain a vibrant part of the numismatic community. I would like to leave office with a few thoughts on the NBS, and my hopes for the future.

While change is sometimes hard to accept, or even comprehend, we as literature collectors are faced with a somewhat perplexing problem. New technologies have allowed us to digitize the content of most of the extant numismatic literature with appropriate permissions. When I first heard about the Newman Portal, I was a bit skeptical of the possibilities. But now that I have seen its true potential, I am in awe of its capabilities, and its usefulness in the research communities. Hence the dilemma...If we should "buy the book before the coin," what would compel us to purchase, much less collect, numismatic literature if it is easily accessible online?

My answer is quite simple. Any of you who have entered a public or private library, bookstore, or rare book room, and have held history in your hands, can attest that the feeling is quite unique and thrilling. The smell of the book, the beauty of the binding, and the feel of the old, fragile pages in your hand, can take us all back in time to the world of the author, and the state of the hobby at that moment. A computer screen has yet to replicate that feeling, that excitement when we purchase a rarity, hold it in our hands, and put it on our shelf. I hope it never does.

So, my friends, let us go boldly into the future together. There should be a respectful balance between the newest technologies and the physical world of numismatic literature. I see an important place for both in the future of collecting.

Thank you all for mentoring and guiding me through my collecting journey the past 35 years, and I look forward to continuing to support the NBS long into the future. It has been an honor to serve as an Officer for the past 6 years.

With warmest regards,

Marc Charles Ricard



# NBS 2017 Board of Trustees

## Slate of Candidates

2017 is an election year for the Numismatic Bibliomania Society's Board of Trustees. Please use the ballot that has been enclosed with this issue to vote for the NBS members who have volunteered to serve for the 2017–2019 term. Please return ballots by **June 30, 2017**.

### *President*



#### **Tom Harrison**

Like many of you, I was born a collector. When my grandmother gave me a small box of coins collected by her father, my other collecting interests waned. When I took a hiatus from the hobby, my books went into storage and my only numismatic lifeline was my NBS membership that dated to the society's inception. In 2008 my mania rekindled and in 2010,

I transferred my NBS membership to lifetime status. I look forward to serving the membership as we maintain the rich traditions of the NBS by promoting the appreciation and preservation of numismatic literature.

### *Vice-President*



#### **Len Augsburger**

Len Augsburger serves as Project Coordinator for the Newman Numismatic Portal at Washington University in St. Louis, and has written widely in the field of American numismatics. He has won two Book of the Year awards from the Numismatic Literary Guild, and recently published, with co-authors Joel Orosz and Pete Smith, *1792: Birth of a Nation's Coinage*. In conjunction with this work, Augsburger cataloged the Donald

Partrick collection of patterns of 1792 sold by Heritage Auctions in 2015. A Fellow of the American Numismatic Society, Augsburger also serves as vice president of the Liberty Seated Collectors Club.

### *Secretary/Treasurer*



#### **Terry White**

I grew up and spent my early professional life in Indiana. I have spent the last fifteen years in Ohio, and the last eight years in Columbus, Ohio as President of United Midwest Savings Bank, a premier SBA lender. I have been a banker for 35 years, I have been married to LouAnn for nearly 34 years, and

*continued on next page*



have been collecting coins and books for most of this time. I collect mostly copper, with tokens being a favorite.

I am pleased to serve as Treasurer of NBS, as it combines my two collecting interests. I hope to help the club grow in any way I can.

## *Trustees (Vote for Six)*



### **John W. Adams**

John W. Adams has been NBS Vice President and board member from 2001–2007, and President 2007–2009, as well as being President of the Medal Collectors of America (MCA) 2005–2009, and editor of *Medals Collectors Advisory* since 2004. Among his several books on numismatics, his two volumes of *United States Numismatic Literature* are among the most useful bibliographical aids on American numismatic auction catalogues available. He earned the ANS Archer M. Huntington Award for excellence in numismatic scholarship in 2014 and is an ANS Honorary Trustee, Fellow, and Augustus B. Sage Society member. His research in the field of numismatics focuses on American and European medals, numismatic literature, and large cents.



### **David F. Fanning**

David F. Fanning holds a Ph.D. in English from the Ohio State University and has been a student of numismatic literature since childhood. He is a life member of the American Numismatic Association and Numismatic Bibliomania Society, and serves on the Board of Trustees of the latter. In 2014, he was elected a Fellow of the American Numismatic Society and the following year was elected a member of the Rittenhouse Society. He is also a Fellow of the Royal Numismatic Society and belongs to many specialized and regional numismatic organizations. A principal of Kolbe & Fanning Numismatic Booksellers, he has published widely on numismatic literature, North American colonial coins, medals, U.S. federal coins, Islamic coins and other topics. His primary collecting interests are Canadian colonial tokens as well as the coins of early medieval Europe and the early Islamic world—as well as the relevant literature, of course!



### **Dan Hamelberg**

Dan Hamelberg is a current ANS Trustee, an ANA & ANS Life Member, a Member EAC, FUN, LSCC, C4, Flying Eagle & Indian Cent Collectors Society. He is also a past NBS President and has been a board member for many years, as well as receiving the NBS's George F. Kolbe Award for Lifetime Achievement Numismatic Literature. He has assembled a significant U.S. Coin collection of "First Year of Type" and a com-

prehensive collection of U.S. Numismatic Literature.

"I believe the NBS Constitution needs a significant update in order to expand opportunities and to clarify responsibilities within the NBS. I would like to see more engagement with young collectors as they are the future of our hobby. The NBS needs and deserves an active board of directors with officers to match to maintain and improve a society devoted to the hobby of Numismatic Literature."



### David Hill

David Hill is the Librarian and Archivist at the American Numismatic Society, and he also oversees the satellite operation of the Newman Numismatic Portal that is based there. He has over twenty-five years of experience working with books and archival materials, having held positions at the Columbia University Archives and Columbiana Library, the Berkshire County Historical Society (Massachusetts), the Westchester County Archives, and Iona College Library (New Rochelle, N.Y.). He has been with the ANS since 2010. His numerous articles on numismatics and numismatic literature have appeared in *ANS Magazine* and *The Asylum*.



### John Lupia

John N. Lupia, III, has been a serious collector, appraiser, and occasional dealer in antiques, stamps, coins and rare books since 1964. He has amassed an extensive library of American and foreign coin auction sales catalogues and rare numismatic literature in several languages. As an archaeologist and art historian he is widely published, and has more recently these past fifteen years focused on American numismatic history. He is, perhaps, more well known through his website NumismaticMall.com created and designed to promote global and American cultural heritage through the study of numismatic history. He is also a former real estate broker, property manager, and appraiser both in real estate and antiques.



### Sydney Martin

I currently serve as President of the American Numismatic Society. I was the editor of the award-winning *Colonial Coin Collectors Club (C4) Newsletter* for over 10 years (retiring in 2016). I believe in the adage "buy the book first," and have built an extensive numismatic library. My primary collecting interest is in pre-Federal coinage and colonial medals, and I have authored three books dealing with these topics. I am a member of ANS, NBS, MCA, C4, TAMS, EAC, and ANA.

*continued on next page*



### **W. David Perkins**

W. David Perkins is a longtime collector and researcher of the early United States silver dollars 1794-1803. Dave also collects Civil War Store Cards, tokens and Numismatic Literature, including books, catalogs and documents pertaining to the great early silver dollar collections and collectors. His interest in Civil War Store Cards started with a discovery that his great-great-grandfather issued two Detroit, Michigan Civil War to-

kens in 1863.

Dave was a consultant to Bowers & Merena in the cataloging of the Eliasberg early silver dollars and with Heritage Auctions for the Eric P. Newman early quarters and dollars, and has cataloged and consulted on early dollars and other coins and tokens for a number of numismatic auction firms. He has spoken on the early dollars at a number of ANA Numismatic Theatres and has taught a class on the dollars at the ANA Summer Conference. Dave has also been a contributor to a number of numismatic books over the years.

Dave is a past Secretary / Treasurer of NBS. In addition to NBS, Dave is a member of numerous numismatic organizations and clubs including the ANA, ANS, JRCS (LM), NLG, EAC, TAMS, CWTS (LM) and others. Dave is an officer and is Treasurer of the John Reich Collector's Society. He has authored dozens of articles for a wide variety of publications including the *The Asylum*, *John Reich Journal*, *Coin World*, *TAMS Journal*, *Civil War Token Journal*, *The Gobrecht Journal*, *NOW News* and *Talkin' Tokens*. His articles have won literary awards from NLG, JRCS, CWTS, TAMS, NTCA and NOW.



### **Bruce Wonder**

I am a retired professor of business management, having taught for 38 years—first at the University of Minnesota, then at Chico State, and finally at Western Washington University where I also served as Chair of the Department of Management for 24 years. A coin collector since 1954, I have been a “vest-pocket” world coin dealer since 1982 with an emphasis on the coins of early modern Europe. While my numismatic

library is decidedly eclectic, my special interest is in antiquarian texts and, in particular, in the first half century of numismatic literature, i.e., from 1514 to the 1560s. I have been a NBS member for about 15 years.



Please use the enclosed ballot to vote for NBS officers and trustees. Ballots must be received by **June 30, 2017** to be counted. Mail the ballot to:

Maria Fanning  
NBS Election  
141 W. Johnstown Road  
Gahanna OH 43230

# United States Numismatic Literature from 1943

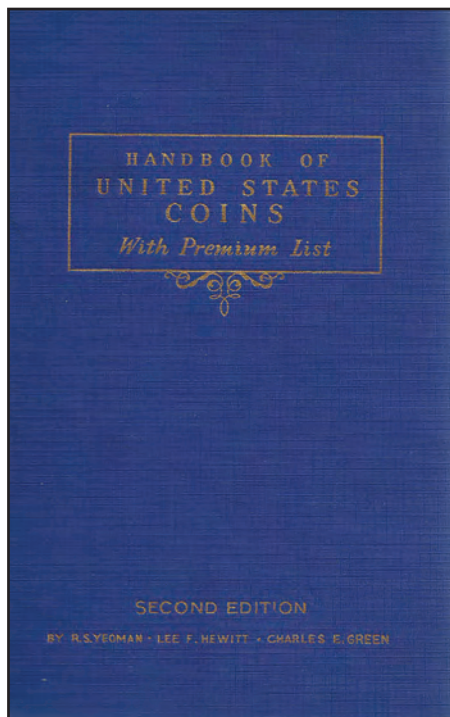
By YN Kellen Hoard

Since I became a numismatist at the age of nine I have been interested in learning as much as I can about what I am collecting. I am particularly interested in the history behind coins. It is truly fascinating that Theodore Roosevelt, one of my favorite Presidents, sought to redesign United States coinage in order to make it more artistic, as it had been in ancient Greece. But as I researched my growing collection, I became more and more interested in the literature I used to study my coins. Eventually this led to a passion for collecting numismatic literature. As my attention focused more and more on collecting books and periodicals, I found that a particular subset of literature interests me extremely. It is American numismatic literature from 1943. I believe I have this interest due to my fascination with 1943 coinage from around the world; my favorite coin is the steel cent. Of course, I collect other numismatic literature, but I have decided to focus the topic of this article on

my studies of various written material from this one year. This article is by no means comprehensive, but instead is my perspective on a few different texts.

I have decided to classify the literature in this article into three different sections: books, auction catalogs, and miscellaneous materials. I decided not to include periodicals, as those were published in years besides 1943 and were published multiple times a year.

Two of the most well-known books published in 1943 were the *Handbook of United States Coins* (colloquially known as the Blue Book) by R.S. Yeoman and *The Standard Catalog of United States Coins* by Wayne Raymond. Admittedly, these books were not solely published in 1943, but I believe both are worthy of study. The Blue Book was only in its second edition, and the *Standard Catalog* was not even published as a book this year. Due to a shortage of paper from World War II, Raymond instead published



The 1943 Blue Book (2nd Edition).



1943 SUPPLEMENT  
to  
**The Standard Catalogue of United States  
Coins and Tokens**

Price 25 cents

There will be no 1943 edition of the Standard Catalogue of United States Coins and Tokens. The editors feel, however, that it is necessary to publish a supplement as there have been many valuation changes in the most popular series. Every catalogue purchased within the last three years may be brought up to date by the purchase of this supplement. A new feature in response to a popular demand is the listing of the late silver coins including mint marks 1892 to 1942.

1943 SUPPLEMENT  
to  
**The Standard Paper Money Catalogue**

Price 25 cents

When this catalogue was issued it was not the intention of the publishers to make it a yearly feature as the interest in paper money does not warrant such frequent publication. The tabulation of the \$1, \$2, and \$5 notes is one of the features of the catalogue and they have become so popular that values have changed rapidly. In the supplement we give a complete new listing with present day market values. The valuations of Fractional Currency have also been carefully revised.

Supplements may be obtained direct from  
the publishers, or from your own dealer  
and will be ready about September first.

**WAYTE RAYMOND, INC.**

630 Fifth Avenue

New York, N. Y.

Announcement of publication of the 1943 *Supplement to the Standard Catalogue of United States Coins and Tokens*, appearing in *The Coin Collector's Journal*, September-October, 1942.

a 15-page supplement. Having access to both pieces, I decided to compare them and identify which was better. Obviously, the *Standard Catalog* holds the disadvantage of not being a real book, but that is just an unfortunate consequence of being published in wartime. To be fair, Yeoman was also punished by the paper restrictions; he was unable to publish the Red Book as he had planned in 1943.

In comparing them, I first considered the contents within. The Blue Book had every denomination from half cents to double eagles, along with commemoratives, some fractional currency, and some medals. The *Standard Catalog* was much less thorough, and had no early date coins. However, the *Standard Catalog* was far superior in the realm of price listings. Inside were prices for nearly every coin in the grades of Fine, Uncirculated, and Proof. This allowed for the reader to see prices across the spectrum, whereas the Blue Book did not. Instead, there are only prices for Good or Fine, except for a few coins which have Proof or Uncirculated listed (however, none of these were regular issue coins). Other content of note for the Blue Book include a much more logical order for coin listings (from smallest to largest denomination), an introduction, and pictures. I also conducted a comparison of the physical books themselves. The Blue Book won considerably in this category, as it was bound and had a cover. The *Standard Catalog* was, simply, flimsy.

Another book of note is titled *Jacob Perkins: His Inventions, His Times and His Contemporaries* by Greville and Dorothy Bathe. Perkins was known for a variety of numismatic reasons, such as improving methods for engraving bank notes and helping to engrave the Massachusetts copper cent dies. I will not go much further into this book here, but I highly recommend it for a little bit of fascinating history.

The next category is auction catalogs. There were several intriguing auctions during 1943, but for the purposes of this article I will focus on the Michael Higgy Collection and M.H. Bolender's 153<sup>rd</sup> auction sale.

The Michael Higgy Collection by Numismatic Galleries was an incredible sale, with many of the lots selling for multiples of their presale estimate and of the price guide value. An 1802 half dime was present in this sale, selling for a massive (for the time) price of \$625. Listed at \$75 in the Blue Book, an 1823/22 quarter sold for \$300 in the grade of Fine. Similarly, a 1794 dollar sold for \$175, as opposed to \$70 in the Blue Book. A third example is a 1799/98 cent which sold for \$77.50, despite a Blue Book price of \$35. Ultimately, this sale can be summarized by a quote from the catalogs: "Record-breaking prices from an unusually large number of bidders. Many of you will wonder why your 'unlimited' or 'buy' bids were not satisfied. Our answer is that we had as many as seven buy orders on a single lot." I personally find this hilarious that bidders placed unlimited bids on lots.

M. H. Bolender's 153<sup>rd</sup> auction sale may seem like a rather odd choice for this article, as there were other bigger auctions that were occurring (such as the Albert A. Grinnell collection which I highly suggest you explore on the Newman Numismatic Portal). Simply, I chose this sale because numismatic literature was sold within. Among the notable pieces sold in here are C. Wyllys Betts' *American Colonial History Illustrated by Colonial Medals* (a first edition, but I am uncertain whether it was the first or second printing), Gilbert and Elder's *United States Cents of 1796*, and S.H. Chapman's *The United States Cents of the Year 1794*. Unfortunately, I was unable to

### AFTER 99 YEARS

(The fascination of browsing through second-hand book stores is strong for a multitude of persons, for there is always the chance of finding some rarity—first edition, author's presentation copy, association volume—that has escaped the watchful eye of the proprietor, and which can be purchased for a moderate sum: later to be prized chiefly for its own sake, but garnished with the recollection of a shrewd (lucky) transaction which secured the treasure. Of course, no sane book lover in these later days expects to discover a First Folio of Shakespeare, but literary finds of lesser magnitude are made now and then, so the search goes on interminably.

But a somewhat different episode is related below by one of our members in Haddonfield, New Jersey. He was in search of information rather than rarities, and in the process found a numismatic item written just 99 years ago which will keenly interest all collectors of U. S. coins; its official flavor makes it all the more significant, even though, in substance, some of the circumstances related are more or less familiar to many.

We thank Mr. Haden for his thoughtful courtesy in sharing the story with his fellow collectors.—Ed.)

Haddonfield, N. J., April 6th, 1943.

To the Editor:

Several weeks ago I stopped in Leary's Book Store in Philadelphia. Leary's is well known in this section for second hand books. The purpose of my visit was to try and find some books dealing with United States Coins. I was unsuccessful, but did notice quite a few books dating back to the eighteenth century dealing with numismatics; these books dealt with European coinage and about half of them were printed in German.

Just by chance I happened to notice a notation on a piece of paper that had been glued in the fly leaf of one of these books. The information it contained I thought might be of interest to other numismatists so I copied it down and am now forwarding it to you, with the thought that perhaps it might be worthy of mention in *THE NUMISMATIST*.

Following is a copy exactly as it was penned in the book:

Half Disme  
Obverse—A head—1792—Liberty Parent of Science  
and Industry  
Reverse—Flying Eagle—Half Disme—United States  
of America.

In conversation with Mr. Adam Eckfeldt today at the mint, he informed me that the Half Dismes above described were struck at the request of Gen. Washington to the extent of one hundred dollars which sum he deposited in bullion or specie—for that purpose—Mr. Eckfeldt thinks that Gen. Washington distributed them as presents—some were sent to Europe but the greater number of them he believes, were given to acquaintances in Virginia. No more of them were coined except those for Gen. Washington. They were never designed as currency—the mint was not at the time fully ready for going into operation. The coining machinery was in the cellar of Mr. Harper's sawmaker at the corner of Cherry and Sixth Streets, at which place these pieces were struck.

April 9, 1844.

I. McAllister.

I do not have any knowledge who Mr. McAllister might have been, or how the notation happened to be there. I just happened to see it and thought, as I said before, that other numismatists might like to know about the Half Dismes.

—EDWARD B. HADEN.

Edward Haden's announcement of his discovery of the McAllister Memorandum, published in *The Numismatist* for May of 1943.



find a Prices Realized List for this sale, so I would be interested in how much these various lots earned.

My final category is miscellaneous material. I have two items in this category: Sydney Noe's monograph titled *The New England and Willow Tree Coinages of Massachusetts* and Edward Haden's "After 99 Years" article published in the May 1943 issue of *The Numismatist*.

Noe's work on the Willow Tree coinage was truly fascinating to me. I read it cover to cover in about two hours. This monograph is especially nice since it is only 55 pages and you can learn a lot quickly. The plates within are also incredibly helpful! This work is also ranked #37 on the NBS' 100 Greatest Items of United States Literature. In 1947 and 1952 Noe had two more monographs published on the Oak Tree and Pine Tree coinage of Massachusetts, respectively. These three works were eventually published together under the title *The Silver Coinage of Massachusetts* by Quarterman in 1973.

Edward Haden's article in *The Numismatist* consists of a letter from Haden describing a memorandum he found inside of a book at Leary's bookstore in Philadelphia. This note essentially claims four things: the 1792 half dismes were struck for George Washington, with bullion from Washington, to be used as presentation pieces, and they were struck in the cellar of John Harper. Numismatists now know that the only *completely* true statement there was the claim about Harper. To make things more confusing, Charles McSorley, Jr. wrote a letter to *The Numismatist* later that year claiming that the note was not written by John McAllister, Jr. (which it was), but rather by Jonas McClintock. This error would not be corrected for decades.

The United States literature of 1943 is an incredibly fascinating topic. This article is a mere sample of what was published within just those 365 days! I highly recommend using the Newman Numismatic Portal or the American Numismatic Association library to explore the full extent of this topic.

I would like to thank Joel Orosz for his help in compiling a list of books published in 1943, as well as providing primary resources for me to use in my research.



Portrait of Jacob Perkins from Greville and Dorothy Bathe's biography of the great inventor.







# A Teeny Island of Numismatic Bibliophile Bindings

By George F. Kolbe

*Kersten Tini Miura is one of the world's leading bookbinders. Several books have been published about her and her innovative creations and Tini has won many awards in bookbinding competitions, including the silver medal in the Prix Paul Bonet in Ascona, Switzerland. Her bindings are in many private collections, including those of King Carl Gustav of Sweden, Queen Elizabeth of England, King Constantine of Greece, President Lopez-Portillo of Mexico and in the collections of museums, libraries and universities in Europe, Asia and the United States. Her books have also been featured in dozens of international exhibitions.*

When the time came in 1976 to bind a few dozen copies of my first mail bid sale catalogue of numismatic books, I was first exposed to the complexities of binding a book. A traditional plain buckram library binding would do quite nicely I thought, as if I even knew exactly what that meant. I travelled to Kater-Crafts Bookbinders in Pico Rivera, California, where I met Mel Kavin, who had established the firm in the late 1940s. Primarily an institutional binder at the time, Kavin loved books and enthusiastically promoted fine printing and binding. Later on in his career he and the Kavin family would produce innumerable special hardbound edition bindings for various Bowers and Superior firms, and other numismatic auctioneers. Many of the imposing decorated full leather bindings with deluxe book boxes commissioned by Superior for their "Super Sales" were crafted in Pico Rivera.

In the 1980s, Mel organized and hosted a number of lectures in the U.S. featuring Tini Miura and other craft bookbinders. I attended several of these gatherings held in Southern California and was captivated by the startling élan of Tini's designs and her superb execution skills. On her second tour in 1984, *My World of Bibliophile Binding* had just been published by the University of California Press at Berkeley, complemented by well over 100 color plates depicting her remarkable bindings. I bought the book on the spot.

Early in my career I acquired an appreciation for fine binding and printing, both traditional and modern. My enthusiasm for letterpress printing was augmented by a friendship with Henry Morris of Bird & Bull Press. Henry started out as a commercial printer who, at some point, became fascinated with paper-making processes. His early publications were printed on his own homemade paper and his flair for design, exemplified by his visually enticing title-pages and typography, soon propelled him to the front rank in the sophisticated world of fine printing. American numismatic bibliophiles are familiar with Henry's body of numismatically-related books. Front and center in that genre is a letterpress limited edition leaf book of John Adams' *Comitia Americana and Related Medals*. It is a magnificent production—of which only sixty



*Comitia Americana* and Related Medals in Bird & Bull Press binding.

copies were issued—commissioned in a burst of inspiration and generosity by its author and spouse.

Henry's love affair with handmade paper and letterpress printing was infectious and, over the years, I was an all-too-willing and eager "fish," purchasing almost any Bird & Bull publication with any pretense to numismatic content—along with many without. I possess all of Henry's handsomely executed bibliographies of his publications; the first is printed on paper he made by hand. Possessed of a keen wit—quite wicked at times—his wide-ranging observations are always captivating, whether you agree with them or not. Somehow in 1997 I was inveigled,

quite willingly I must admit, into buying a copy of Henry's *Broadside Vignettes*. It is a huge production, measuring approximately 25 by 19 inches, with absolutely no numismatic significance. That said, it is a stunning tour de force of fine typography and printing. Henry thought of it as the ultimate coffee table book. He once mentioned to me that he had thought about including four legs with the volume so that it could serve both functions.

In the 1990s, Henry's dual interests led him to form an outstanding collection of printing medals. An extensive collection was coming up for sale at auction in Germany and I arranged for an agent to bid on his behalf. Henry was quite successful at the sale and, as a thank you, he made up a 1992 volume entitled *George Frederick Kolbe's GUEST BOOK, By various authors, as yet unknown*. Comprised of several hundred leaves of blank paper with the title printed in two colors, Henry arranged for Bernard Middleton, the doyen of British fine bookbinders, to bind the volume in handsomely tooled full morocco. It is one of a few Bird & Bull productions that are truly unique and I am proud to be its custodian.

It was this gracious gesture that, two decades later, triggered an *idée fixe* that resulted in the commission of the volume that is the subject of this article. Why not commission an innovative fine modern binding to accompany the lovely traditional one that a generosity of spirit had already brought my way? Thus, in spring 2015 I visited Tini's atelier in Long Beach, California. Tini and her husband Einen winter in Japan but spend several months in Long Beach each year to escape the heat and humid-





George Frederick Kolbe's GUEST BOOK, By various authors, as yet unknown.

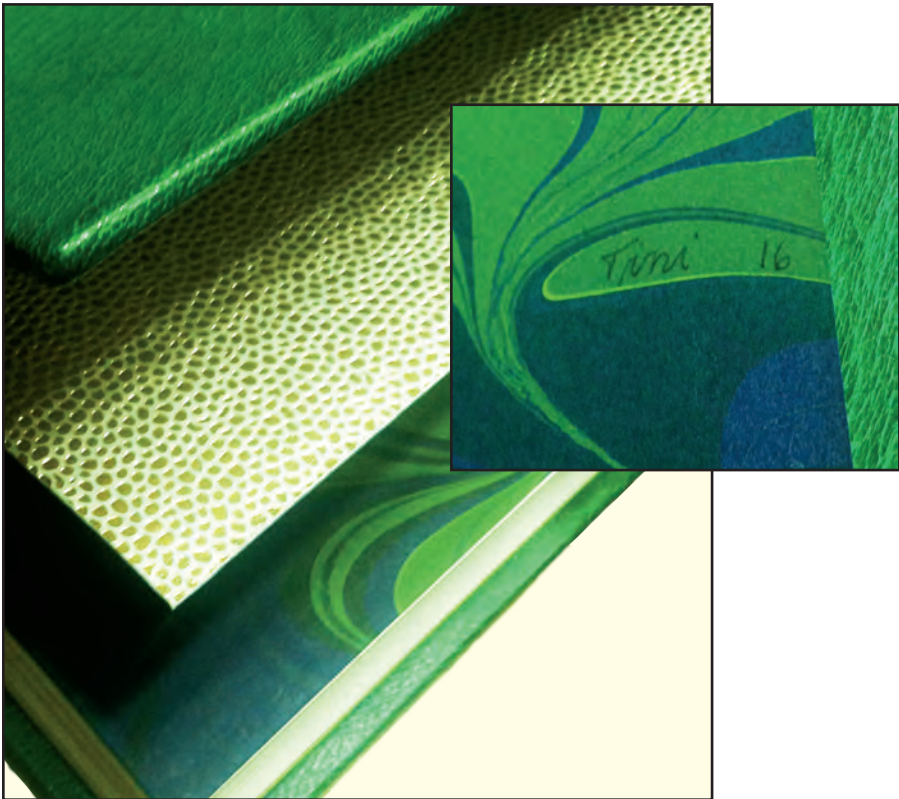


ity of Japanese summers. At the end of a very pleasant visit I left behind an unbound printer's proof on "large paper" of my 2012 bibliography, *The Reference Library of a Numismatic Bookseller*. Complicated knee surgery and temporarily losing track of the volume to be bound made completion in 2016 touch and go for a while but, thanks to Tini's perseverance and honoring the commitment she made, the finished volume arrived a few days before the start of the August 2016 ANA Convention in Anaheim.

At the time, David, Maria, and Sam Fanning were visiting with Linda and me at our home in Cedarpines Park. David came early and packed up the remaining Kolbe stock of numismatic literature, on nine shipping pallets weighing approximately five tons. This followed another similar large shipment to Gahanna, Ohio when the Kolbe & Fanning partnership was formed in 2010. After this arduous task, David, Maria and 12-year-old Sam spent several well-deserved days of leisure and sightseeing in Southern California.

The photographic illustrations gracing this article were taken then. Maria also took a number of pictures depicting my numismatic reference library and office which may provide material for a future *Asylum* article.

Was the year+ wait worth it? You be the judge.





# ASSOCIATIONS

## *Autographs • Annotations • Inscriptions*

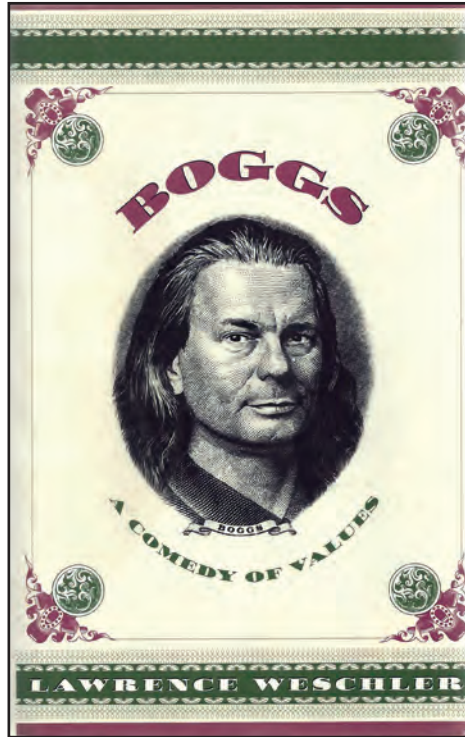
By Joel J. Orosz

Of the late James Stephen George Boggs, perhaps the most appropriate benediction would paraphrase the Bard: “Nothing was but what was not.” His name, after all, was neither James, nor George, nor even Boggs, but rather the somewhat more pedestrian Stephen Litzner, when born in 1955 in Woodbury, New Jersey. His mother, Marlene Dietrich Hildebrandt, was a carnival performer with the evocative stage name of “Margo, Queen of the Jungle.” Or perhaps this was neither her trade nor her moniker; it depends largely upon who is telling her story.

Litzner/Boggs was an artist whose inventive, but innocuous drawings were outrageously—and unlawfully—seized by the governments of both the United Kingdom and the United States. An alternative narrative views him as a notorious counterfeiter, who openly perpetrated brazen scams upon merchants of all stripes. His meticulously drafted bank notes were plainly non-monetary art works, yet he spent them in the marketplace just as the rest of us spend government-issued legal tender. He boasted that examples of his hand-drawn notes hung in the British Museum and in the Art Institute of Chicago, but neither institution has records of ever having accessioned even one.

So contradictory was Mr. Boggs that, when Tampa police found him dead in a local hotel room in January of 2017, his biographer, Lawrence Weschler, commented to *ARTnews*: “I wouldn’t have put it past Boggs to have faked his own death. I had a fantasy of him off in Switzerland, having a great time reading the obituaries. That would have been like him. He was an amazing trickster, a vivid, vivid character, and a consummate transgressor.”

It is upon an association copy of Weschler’s biographical treatment of the artist—*Boggs: A Comedy of Values*—that we will now concentrate. Weschler’s volume (ap-



The illustrated dust jacket of Lawrence Weschler's *Boggs: A Comedy of Values*. The engraving of J.S.G. Boggs is by Thomas Hipschen.





An example of a Boggs Bill similar to those impounded in the "Scotland Yard Collection."

propriately enough, considering its subject), is representative of a deceptive genre of books that are all about numismatics, yet include nary a numismatic term in their titles. He begins with Boggs, the struggling artist, who discovered that he enjoyed a knack for drawing the bank notes of several nations. Most creatives in such a position would be happy to sell the hand-drawn notes in exchange for real bills printed by nation states. Boggs, however, was no "rational profit maximizer." He eschewed sales to collectors and galleries in favor of transactional relationships, in which he would literally "spend" his drawings as if they were nation-issued currency. Had he limited himself to small transactions, he might have created and spent with little official notice, but his ambitions were far grander. First in London in 1986, and then in Pittsburgh in 1992, the artist created attention-getting projects that virtually dared the respective governments to stop him. And the authorities took the bait; the Brits arrested him as a counterfeiter, while the Americans merely seized his artworks without ever charging him with any wrongdoing. Boggs beat the British rap, but spent the rest of his life trying to retrieve dozens of his seized artworks, which he sardonically referred to as his "Scotland Yard Collection." Nor was he able to recover more than 1,300 of his "Pittsburgh Project" drawings from the Secret Service. Weschler not only describes these escapades, but illustrates the book with photos of actual notes and, of course, numerous Boggs Bills.

Stripped of his oft-times melodramatic flourishes, Boggs' method consisted of only four steps:

He used fine-nibbed green and black pens to draw a bill of an actual or fanciful denomination, which superficially seemed to be a genuine note. Its details, however, diverged from the original, and Boggs always left one side blank.

He offered a Boggs Bill to a merchant—with full disclosure that it was not a genuine note, but rather, a work of art—as payment in full for goods or services. He even requested that change be made in legal tender notes if the "face value" of his Boggs Bill exceeded the cost of the purchase. (Boggs claimed to have spent his artworks for more than \$1 million worth of goods and services from 1984 to 1999).



He noted details of the purchase—date, time, location—on the blank side of the Boggs Bill, and affixed his signature to it.

He secured a receipt for the purchase from the merchant and later sold the receipt to a numismatist, who then was able to track down the person who had accepted the Boggs Bill, buy it, and thus collect a complete record of the transaction.

As fascinating as Boggs' *modus operandi* was, however, the crux of Weschler's biography did not focus upon the Money Artist's virtuoso creations, or even his trickster nature, but rather upon his transgressions against the state, and the fascinating questions these transactions raised about the nature of money (hence the "Comedy of Values" in the subtitle). How could a private citizen make and spend his own money without being guilty of counterfeiting? But how could he be accused of counterfeiting when he disclosed, each and every time, that his Boggs Bills were artworks, and not in any way legal tender? But if an artist could draw and spend a note, that drawing of a note was definitionally indistinguishable from money, and the artist was thus infringing upon the government's monopoly to create money. But how could the government seize—and impound for years—over 1,300 Boggs Bills without ever formally charging him with any crime? The answers to these questions—fittingly, for an enigma like J.S.G. Boggs—remain just as elusive today as when Weschler first posed them in 1999.

At least one copy of Weschler's *Boggs: A Comedy of Values* landed in the artist's hands (one likes to imagine that he paid for a few boxes of them with one of his Bills). This copy was inscribed by Boggs to a notable composer, and adorned with a whimsical Boggs drawing. In keeping with the Money Artist's paradoxical nature, however, his drawing has nothing to do with numismatics, but instead conveys a message that the unfolding of time and events has rendered poignant beyond description.

On June 24, 1999, not long after Weschler's biography of the artist was published, Boggs found himself in New York City, at the World Trade Center, in the company of the renowned minimalist composer Philip Glass. Born in 1937, the versatile Mr. Glass has composed operas; symphonic works; concertos; string quartets; chamber music; and film scores, three of which were nominated for Academy Awards. He plays live music as well, performing on keyboards with his own band, the Philip Glass



A Boggs \$1000 bill, "legal art for all those who agree," signed by Boggs as the "Secret" of the Treasury

Ensemble.

The two artists crossed paths at the World Trade Center in 1999, on June 24, at 9 pm, or so the dating of the Money Artist's inscription on the half-title page of *Boggs: A Comedy of Values* seems to indicate:

99.06.24.21

The body of the inscription follows in his neat cursive hand, concluding with a bold signature:

4 Philip Glass,  
Your music has so  
often filled my  
studio and my  
heart. Your art  
has so often filled  
my ears and my  
head as I have  
made my art.  
Cheers JSG Boggs

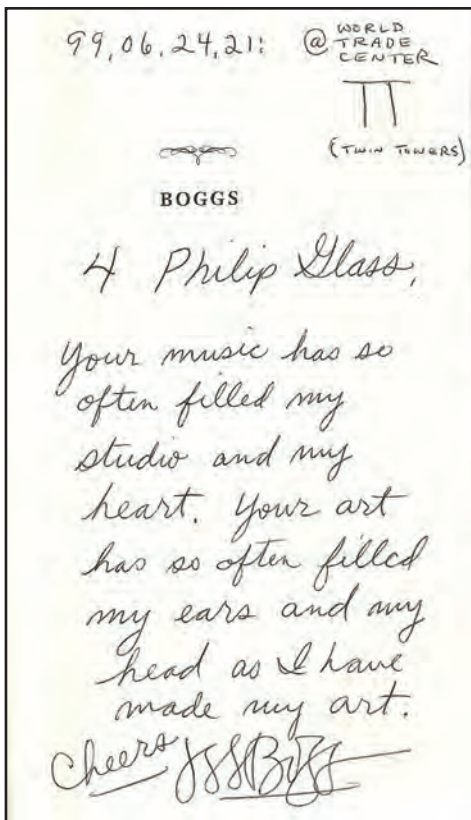
To the biographer, this is evidence of a heretofore unknown source of inspiration for the Money Artist as he created his Boggs Bills. The inscription as a whole, however, is couched in the classic dual character of J.S.G.

Boggs: beginning with the juvenile salutation employing “4” to replace “For,” he goes on to offer a measured and mature tribute to a fellow artist.

It is an addendum to this inscription that brings it both distinctiveness and historical pathos. To the right of the date, Boggs records, in printed block letters, the location of his encounter with Philip Glass, along with a simple, whimsical drawing of commemoration:

@ WORLD  
TRADE  
CENTER  
II  
(TWIN TOWERS)

Curiously, this portion of the inscription has assumed the paradoxical nature of its creator. On a literal level, of course, it is a charming doodle commemorating an unexpected meeting of two gifted and controversial artists at a specific time and in a particular place. The atrocities committed September 11, 2001, however, render the inscription an almost unbearably poignant reminder of an era when the Twin Towers



Boggs' inscription to the composer Phillip Glass, including the Money Artist's sketch of the Twin Towers of the World Trade Center.

still stood, and nearly 3,000 innocents were still among the living. In this case, as in so many others, the worlds occupied by Stephen Litzner and by J.S.G. Boggs merged into a wholly integrated, yet completely contradictory whole. Truly, for the Money Artist, nothing was but what was not.

The balance sheet of J.S.G. Boggs' life reveals that he won more often than he lost. True, he failed to convince the City of Pittsburgh to sell him, in exchange for Boggs Bills, the shuttered Duquesne Brewery building to turn into an artists' cooperative, but he was able to pay for the services of the lawyer who defended him at his Old Bailey trial with his hand-drawn notes. Boggs similarly paid Thomas Hipschen, then a picture engraving leader for the Bureau of Engraving and Printing, to engrave the Money Artist's portrait upon a \$1,000 Boggs Bill (this portrait graces the dust jacket of *Boggs: A Comedy of Values*). He even pulled off a feat of prognostication in the mid-1990s, when *Worth* magazine commissioned him to design a note using the Treasury Department's then-new guidelines. Boggs produced a \$100 bill with Harriet Tubman's portrait, thus anticipating by about two decades Treasury's decision to replace Andrew Jackson on the \$20 bill with Tubman.

In the end, however, the victories turned Pyrrhic. Boggs' production fell off, his efforts to recover the Boggs Bills seized in Britain and in the US remained fruitless, and the Money Artist became a gun-toting, methamphetamine-abusing caricature of his former self. Despite owning a large house in Tampa, he began checking into local hotels for long periods, perhaps in a bid to secure more human contact. And it was in one of these hostelries that Tampa police discovered the Money Artist dead on January 23, 2017. Boggs the artist, trickster and provocateur, like the Twin Towers doodled in his inscription to Philip Glass, is with us no more, but the questions he raised about the nature of value and the definition of money linger still, and possibly always will. Perhaps he was trying to tell us that just as nothing was in his life but what was not, so in the paper money filling our wallets, nothing truly is but what is not.



## Share your passion!

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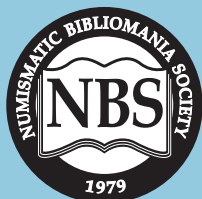


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Jorge N. FERRARI

Medallas del

ALMIRANTE

VERNON



AÑO 1957

The manuscript title page of Ferrari's *Las Medallas del Almirante Vernon* (completed in 1957).

# Jorge Ferrari's Unpublished Magnum Opus

by John W. Adams

A version of this article appeared in the July/August 2016 issue of *The MCA Advisory* (Vol. 19, No. 4), and is reprinted with permission.

When Fernando Chao (h) and I began work on *Medallic Portraits of Admiral Vernon*, we were both aware of the extensive body of literature published on the subject. However, only he was aware of the magnum opus on the subject, which has remained unpublished for over half a century. Herein lies the story of that manuscript and the extraordinary man who composed it.

Jorge N. Ferrari, the Argentine scholar and numismatist, completed *Las Medallas del Almirante Vernon* in 1957. Nine hundred and six pages long, describing 232 varieties of Vernon medals, with images of each, plus numerous maps, portraits and other supporting material, the manuscript is easily the most exhaustive treatment of the subject to appear before or since. Why then was it never published?

This is a fair question and one we hope to address in time, but first some background. Numismatics flourished in Latin America beginning in the late nineteenth century. The names Angel Justiniano Carranza, Alejandro Rosa, Bartolome Mitre and Jose Toribio Medina may be unfamiliar to many North Americans but they, and others, authored a considerable body of scholarly work. All four of those named wrote on the subject of the Vernon medals and, thus, Ferrari was continuing a proud tradition. No doubt much of the appeal of this subject lay in the irony that here was a gringo being celebrated for a battle (Cartagena) that he lost. However, we are told, there was also appeal in the availability of Vernon medals—one could assemble a homogenous collection of 25 or even 50 pieces with little effort and at relatively low cost. The alternatives in South American medal collecting are far fewer than in Europe or the United States.

Ferrari was a member of the upper echelons of Argentine society, which supplied an abundance of contacts for a thriving law practice. On the side, in addition to his scholarly pursuits, he possessed a stable of race horses and was the co-owner of the most prestigious dance hall in Buenos Aires. The dance hall was called the “Mau Mau” and was the most chic destination in the city, the place that anyone who would be someone must go. One can infer that Ferrari led an active and full life.

The high energy level of the man is implicit in the manuscript. At the outset, the author announces his intention to list the medals in historical order, an effort which would delve deeply into the simple geographical groupings, like Porto Bello, Fort Chagre and Cartagena. In his “Segunda Parte,” Ferrari makes extensive use of Spanish archival sources to document Spanish dispositions and readiness. As one might expect, there are extensive biographies of the protagonists Admiral Edward Vernon and Don Blas de Lezo, who figures in Porto Bello as well as his better known role in



Ferrari's detailed *Plan de la Baye de Cartagene des Indes*, from his unpublished manuscript on the medals of Admiral Vernon.





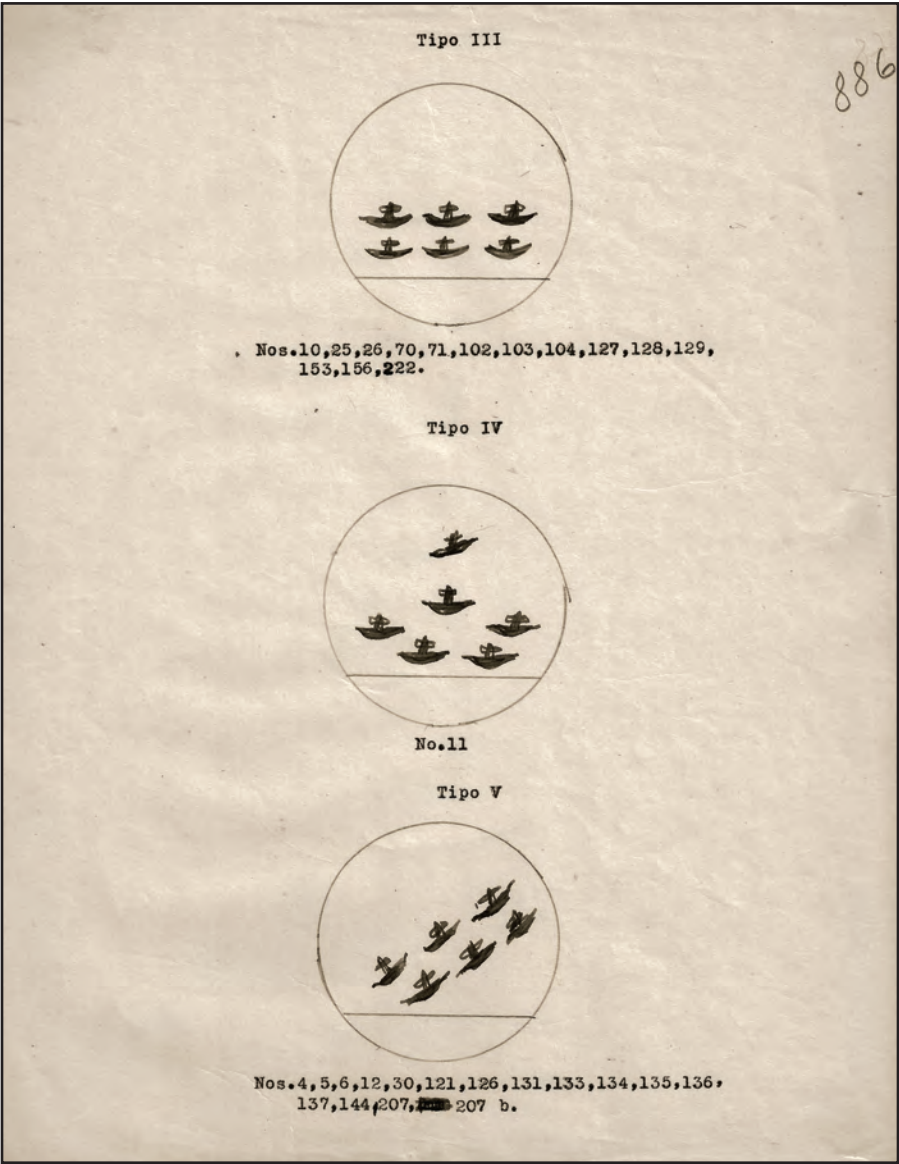
Jorge N. Ferrari addressing the I Exposición Ibero Americana de Numismática y Medallística in Barcelona in 1958 (photo credit: *Numisma*, published by the Sociedad Iberoamericana de Estudios Numismáticos [Madrid], 1966).

the defense of Cartagena.

Exhaustive correspondence between Old World and New World is cited. This is followed by Lezo's diary from March 14, 1739 (Porto Bello was attacked on the 15th) to May 20, 1741, when the English departed Cartagena. English ships dispatched weeks earlier carried word of an English victory and, when this "news" reached Spain as well, Lezo was censored and put on notice. Even when the account of a successful defense of Cartagena reached Spain, poor Lezo remained under a cloud. Ferrari uses the official correspondence cited earlier and Lezo's diary to clear the man's name and accord him the laurels which he never received, even as Vernon was celebrated on thousands of medals for a victory he never won.

In this second part of Ferrari's work, there are also an abundance of detailed maps, Vernon's order of battle, portraits of Brown and Ogle and, indeed, just about every relevant fact one can imagine. And this is only the first 250 pages of a 908-page book. In the "Tercera Parte," Ferrari analyzes the prior art—Betts, Mitre, Rosa, Medina and McCormick-Goodhart. He critiques their methodology in detail and, then, in a three-page schematic, offers his own. This latter is particularly important because it goes to the heart of the value to be added by the book, which is an effort to match chronology of issuance with the chronology of event. This matching is a relatively





A page from Ferrari's manuscript delineating the positions of the famous six ships depicted on the reverse of most Vernon medals.

easy task with the medals celebrating Porto Bello and Fort Chagre, but becomes vital, in the author's mind, when applied to Cartagena.

On page 277, Ferrari begins his descriptions of the individual varieties. These are done in meticulous detail, typically occupying two pages per number, but often more and ranging up to six. When Dr. Chao and I were creating our own book on the Vernon medals, we made frequent reference to these descriptions. Whereas we might have observed one or two points of difference between two very similar varieties, Ferrari would give us six or eight, thus confirming or changing our intended attributions.

The metrology of the descriptions is simple, with whole numbers assigned both to the weight and the diameter. The physical description of each variety is, as noted, utterly thorough. Few collectors delve into the minutiae of Admiral Vernon medals but, for those who do, here is a feast. In order to draw these comparisons, the author must have had access to a multitude of sources in addition to the hundreds of examples in his own collection. He cites a total of 11 collections—two in the UK, one in Spain, one in the US and the remaining seven in Argentina.

The descriptions are *prima facie* evidence of the care that must have been lavished on this manuscript. If confirmation is needed, then that is supplied by the 20-page bibliography. Over half of the titles are in English, including any number that were previously unknown to this writer, such as an article on Vernon medals by Leander McCormick-Goodhart, written ten years before he published his opus on the subject. Simply stated, Ferrari cast his net more broadly by far than any writer before or since.

When Ferrari was finished with the main narrative, he couldn't resist adding some analysis. There is a three-page index, listing the varieties by ship formation. This is followed by a 20-page index listing the varieties by legend! Neither of these indices is of any practical use whatsoever in attributing a variety, so that an inquiring numismatist must fall back on the descriptions which, due to their extraordinary length, are a ponderous way to get the job done.

The author was acutely aware that he was part of a long and distinguished tradition. This awareness must have stoked his enthusiasm, as he raised the state of the art to new levels. At some point, it must have dawned on Ferrari that he had gone too far, that he had buried his prospective reader in a mountain of material that few would have the strength to digest. Ironically, the ugly grey pamphlet written by McCormick-Goodhart must have stimulated this realization. Here on 41 pages printed on low-quality paper with low quality type was more practical information than was contained in the 906-page manuscript, intended to be accompanied by 233 high-quality images. As he came around to this conclusion, Ferrari must have been overwhelmed by feelings of frustration, suffocation and even rage. How could his masterpiece of scholarship embedded in a rich tradition be trumped by these rags coming out of nowhere? The sense of defeat must have been all that a proud, aristocratic man could bear. That he did not become embittered but, rather continued his studies with renewed vigor is a testament to the man's strength of character.

This low point aside, Ferrari's numismatic career was filled with accomplishment. Clain-Stefanelli lists 24 books or articles that he authored (and published). The content of his writings stretches across Argentina, Chile, Paraguay and, indeed, all of South America and ranges from the specific—medical medals, proclamations, biog-

raphies of individuals—to the general, including a much-acclaimed bibliography on the numismatics of Argentina. He even returned to the subject of Admiral Vernon in 1966 with a 17-page article in *Numisma* (Madrid).

Viewed in broad perspective, the unrelenting five years of work that led to a 906-page unpublished manuscript was merely the portal to discovery. His integrity and powers of will tested to the utmost, Ferrari proceeded to climb a tall mountain. People who would know the man at the top should first experience the man at the bottom.



# Eid Mar coin (42 BC) celebrating the assassination of Julius Caesar experienced by a 5th grader.



Made possible by the generosity of a Chicago collector

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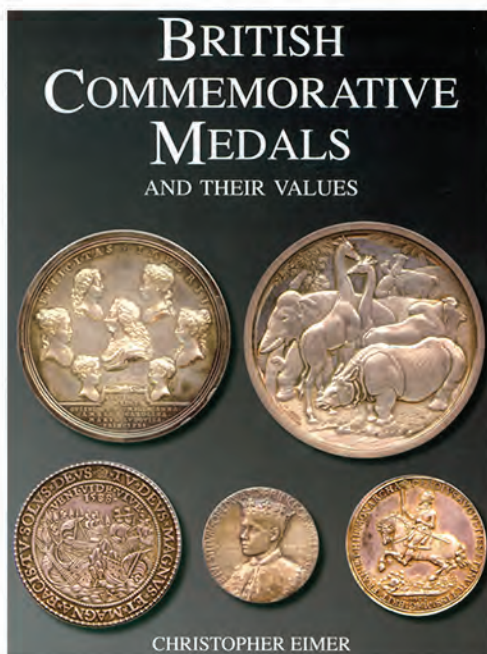
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